

## LESSON 51—Drills 57 and 58



Make capital I, and continue with the reverse oval. The count should be two for I and six for the oval, as follows: 1, 2, 3, 4, 5, 6, 7, 8. Apply enough speed to make the lines smooth and clear-cut.

Question: Where and how does capital I begin? Answer: Below the base line with upward motion. Question: How wide is the upper part? Answer: A little less than half the width of the lower part. Question: Where do the first upward and the first downward lines cross? Answer: At the height of small o. Question: What part of the space between the ruled lines is occupied by I? Answer: About three-fourths.

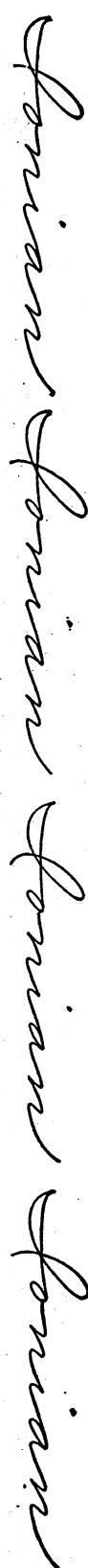
You should analyze every letter you practice just as completely as is done in these questions and answers. Then you will have good mental pictures of the letters, will see at once when they are poorly made, and will make them well as soon as you have good control of the movement. Without the good mental picture, you will never write well, no matter how perfect your control of motive power may be.

## Drill 59



To form the angle at the left, there must be a full stop in this style of capital I. It is hoped that you have remembered and tried to apply the instructions of an earlier lesson about stops in making all angular connections. This is a particularly good style of capital I to use in beginning a word, as shown in the following drill. Count 1, 2-3; or 1-2, swing.

## Drill 60



## LESSON 52

## LESSON 53—WORD PRACTICE

absence clothes during getting  
granity obliging; each seize  
instead write while, these  
fumble picture; letter believe  
hoping knew forbidden, your  
Bring mulage nephew receive  
valve ray.

The above arrangement of words represents through their initial letters the grouping of minimum letters, upper and lower loops as well as suggesting similarity of basic movements in the initial strokes. It is recommended that students write one line of each word or several pages grouped as presented above.

Not forgetting or neglecting the two-space compact oval drill with which each lesson should start, the practice periods of two days might well be spent in study and practice of the letters on page 52.

## LESSON 54—Drills 61 and 62



This copy furnishes all the movement drill necessary in beginning this lesson. Count ten for each drill, two for capital S, and eight for the reverse traced oval. About sixteen complete drills should be made to the minute. This drill is especially recommended to those who find the development of a light, quick movement difficult.

## Drill 63



The angular finishing stroke shown in drill sixty-three is very popular with many excellent teachers of business writing. Almost the same number of letters should be made in a minute as in drill sixty-two. Its practical feature is the direction taken by the finishing stroke, which may be joined to any letter following. Count 1, 2, swing; or 1, 2, 3, for each letter.

## LESSON 55—Drill 64

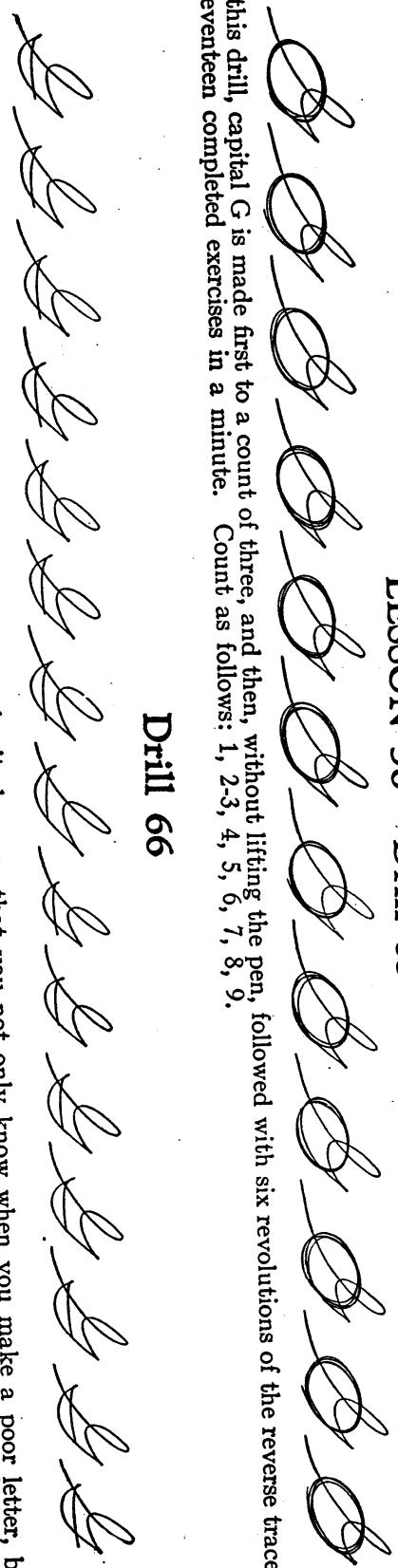


Write a page of this copy; more if you have sufficient time. A continuous steady movement should be used. Do not lift the pen from the beginning to the ending of the word.

## LESSON 56—Drill 65

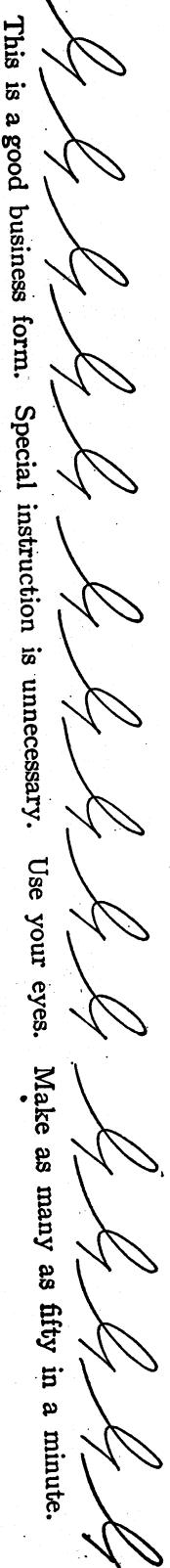
In this drill, capital G is made first to a count of three, and then, without lifting the pen, followed with six revolutions of the reverse traced oval. Make seventeen completed exercises in a minute. Count as follows: 1, 2-3, 4, 5, 6, 7, 8, 9.

## Drill 66



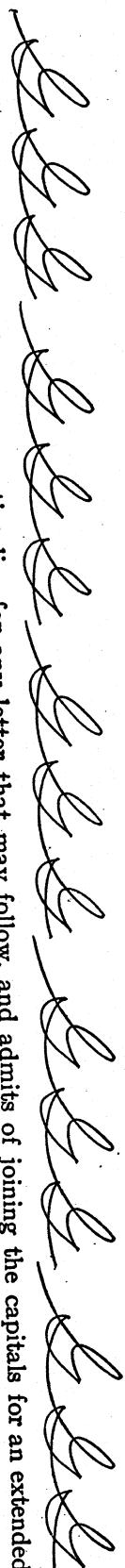
Study the form of capital G closely before attempting to make it; be sure that you not only know when you make a poor letter, but that you know why it is poor. One bad stroke may spoil an otherwise good letter. Learn to locate the bad strokes. Make from forty to fifty letters to the minute. Count 1, 2, 3; or 1, stop, 3, for each letter.

## Drill 67



This is a good business form. Special instruction is unnecessary. Use your eyes. Make as many as fifty in a minute.

## Drill 68



The angular finishing stroke gives a connective line for any letter that may follow, and admits of joining the capitals for an extended drill as well. Count 1, 2, 3, for each letter, or 1, 2, 3-4, 5, 6-7, 8, 9, for each group of three. Make eighteen groups in a minute.

You aim before you shoot. You should study the instructions before you practice the drills.

## LESSON 57—Drill 69

*Running Running Running Running*

Nothing can be better at this stage of the work than easy words constantly repeated. Through a series of repetitions, strength in movement is developed, and faults are seen. Twelve or fourteen words to a minute should be the practice speed.

## LESSON 58

### CAUTION TO THE STUDENT

Never begin to practice until you are sure you know how. Languid, thoughtless practice should be avoided. Put ambition, put energy, put the fire of determined will behind your practice, and the results will be astonishing. Take advantage of all favorable conditions. Not only keep the muscles of the right arm in a relaxed condition, but guard against tension in any part of the body. Keep the side of the hand and the wrist free from

the desk; keep the right arm well out from the side; keep the right hand in front of the eyes; keep a right angle at the right elbow, and remember that the propelling power is located above the right elbow. If you think you are in a good position for writing, test the movement without touching the pen to the paper, and study the conditions under which you are trying to work. Be sure you are right before you go ahead.

## Drill 70

*pppppp pppppp pppppp pppppp*

Not much movement drill of a special character is necessary in opening this lesson, the connected small p affording an excellent exercise. Study the form with care. Note particularly the point at the top, the loop below the base line, the length above and below the base, and the

point where the left curve from below the base crosses the main line. Sixty connected letters should be made to the minute. Make frequent comparisons and write a page. The count for each group is 1-2, 3-4, 5-6, 7-8, 9-10.

## Drill 71

*fullfullfullfullfullfull*

Average rate of speed, twenty words to the minute. If small 1 is difficult, turn to drill thirty-three, study the instructions, and practice small 1 as there presented.

## Drill 76

*Palmer Palmer Palmer Palmer*

Write from ten to twelve words a minute, four to a line, eight inches long.

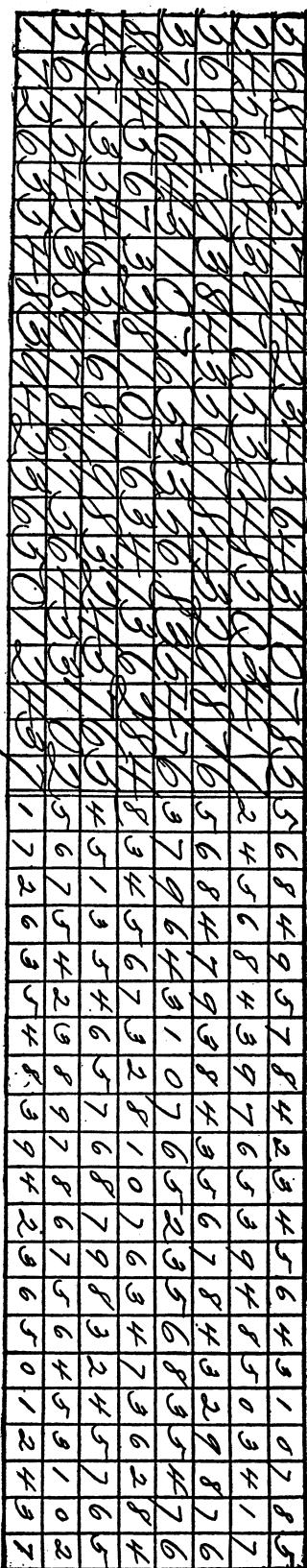
Do not join the capital P with the small letters.

## LESSON 61—BUSINESS FIGURES

Nothing is more important to the average bookkeeper or office clerk than good figures. In many lines of accounting, thousands of business figures are made without the writing of a single word. This, in a measure, is true in many branches of statistical work connected with railroad bookkeeping where headings are printed and page

after page is filled with figures. The first requisite is legibility, and its importance cannot be emphasized too much. Letters in a word may be known by the context, but each figure must depend upon itself for legibility. It is very important, then, that each figure should be so formed that its value, in groups or by itself, cannot be mistaken.

### AN OBJECT-LESSON, FOR STUDY



Through the adoption of the Palmer Method figures, made small and well within the spaces, the New England Telephone Co. has reduced errors of its employees to a minimum, and saved thousands of dollars a year.

Figures should be made small; students sometimes think that large figures are necessarily plainer, but such is not the case. Examine carefully the diagram. At the left are figures that are absolutely plain; one could not be mistaken for another, and yet their extreme size in the small spaces makes them difficult to read. At the right are the same figures,

no more perfect, but not so large. Please note carefully that these surrounded by white paper, and much smaller, are more legible, even at a distance, than the large figures at the left. Students who have practised in copy-books almost invariably make figures three or four times too large. Our models are large enough for ordinary use. If occasion demands, it will be easy to make them larger. One-eighth of an inch is perhaps high enough for ordinary figures, while in some places it will be an advantage to make them even smaller.

FOR STUDY

In making figure one, draw the hand toward you with a quick light motion, sliding on the third and fourth fingers. Uniformity in the height and slant are the two important points to observe. Smooth and motion will aid in

The development and application of a ladder oval motion will aid the construction of figure two. In making it in class drill a count of three should be used, thus—one, two, three, one, two, three, etc., or dot, two, three.

Notice the exercise preceding figure three in lesson sixty-five. The motion used in that exercise will produce a good figure if properly applied.

## HOW TO PRACTICE

One, two, three, or dot, two, three, is the count used. A count of three is used in figures four and five also, but for figures six, seven, and nine, use a count of two.

Several lessons should be given, so drilling on one figure, for example, grouping them, but as soon as the forms are mastered and the student can make them at a fair rate of speed, it is best to drill in miscellaneous order somewhat as follows: 1, 0, 2, 6, 9, 8, 5, 4, 3, 0, 9, 6, 7, 2, 2, 8, 9, 3, 5, 6, 9, 1, 5, 8, 6, 9, 5, 4, 6, 9, 3, 7, 8, etc. No particular order is necessary, but the aim should be to repeat one as often as another.

## LESSON 62—Drill 77

## LESSON 63—Drill 78

It is truly interesting to watch the development and improvement in figure practice in a class where the work is well and systematically done. Two weeks should be devoted to this practice and there should be frequent reviews.

matter of fact, few teachers agree on this and, since we are going to devote some time to drilling on each figure during a period of two weeks, there is little use in attempting any arrangement on such a basis. If there is a difference, the difficult figures should be given most practice.

## LESSON 64—Drill 79

As soon as fair progress has been made in making figure two, an effort should be made to bring the rate of speed to seventy-five a minute. Count one, two, three, or dot, two, three, for each figure made in class practice.

## LESSON 65—Drill 80

The method here presented of teaching figure 3 has proven more satisfactory than any other tested. The motion produces the figure; learn this motion thoroughly. Count one, two, three, or dot, two, three, and make seventy figures a minute.

The Palmer Method is a text-book on practical writing. The Instructions should be studied, and followed.

## LESSON 66—Drill 81

Figure five is in a large measure dependent upon the horizontal stroke at the top for its legibility. This horizontal line should be made last. Study the form and practise it. About seventy good figures should be made to the minute. This speed may be increased later. Count one, two, three.

## LESSON 67—Drill 82

the instrument of one two at the rate of about eighty-five to the minute.

Seven extends below the base. Make this figure in a count of one, two, at the rate of about eighty-five to the minute.

## LESSON 68—Drill 83

Four rests on the base line, and usually the last part extends above the first. Count one, two, three, and make from sixty to seventy a minute.

## LESSON 69—Drill 84

Addition - Plus + Subtraction - Minus -  
Multiplication - Times  $\times$  Division  $\div$   
Equals - Account of Cent sign & the  
The Dollar sign \$ per Cent sign %  
Inch sign as 10 " feet sign as 25'  
Number sign when it precedes figures #  
Pound sign when it follows figures #

## LESSON 70—Drill 85

## SPECIAL POINTS TO OBSERVE

Capital E is made with an application of the oval motion, as developed in capitals O, A and C, the application varying but little. The upper part of capital E is about one-third the entire height of the

letter. The finishing oval should not exceed one-half the entire height, and the loop marking two-thirds the height of the letter points downward at about a right angle with the main slant.

Practice the first row as a movement drill. Make the small (upper) oval first, and swing into the lower and larger oval without lifting the pen. Make five traced ovals for the upper, and the same for the lower part, thus permitting a count of ten for each completed exercise.

2, 3, or dot, 2, 3. From forty-five to fifty of the abbreviated form and but few less of the other should be made to the minute. Count the number of letters on a line, and make as many in the same space. The abbreviated capital E, followed with the small e, may be practiced as a movement drill to good advantage now and during future practice periods.

The abbreviated E in the second line, as shown, is more than any other, but the form used in the next line, finished with an oval, should be practiced and mastered. The count for each should be 11.

It is not Palmer Method if the lines are tremulous. Study the instructions for speed requirements.

## LESSON 71—Drill 86

The framework of capital B is clearly shown in the models below. The straight line starting at a point about three-fourths of the distance from the base is purely a guide line, a prop upon which the remainder rests.



Definiteness is essential in business writing. There should be a definite starting-point and a definite ending-point in every letter. Every curve and every loop should be definite and have a definite place in the plan of construction. In studying the forms of the letters here given, bear this in mind. Capital B may end in a dot as shown above, or it

may end in an angular form, furnishing a connective stroke for the letters following. The count for capital B is 1, 2, 3, and a fair practice speed is forty to the minute when the letters are disconnected, and a little higher rate when the letters are connected as in drill eighty-seven.

## Drill 87



## LESSON 72—Drill 88



Study small b. The lower part of the letter should be as wide as the loop through the widest part, and some good penmen make it a little wider than this. Do not make your letters larger than those in the copy. Make line after line until you are able to make the letters easily and at

a fair rate of speed. Sixteen groups or eighty letters to the minute is not a high rate for this drill. The count for each group is 1-2, 3-4, 5-6, 7-8, 9-10, with the emphasis on the finishing point in each letter. The connective stroke is slightly curved.

## LESSON 73—Drill 89

bill bill bill bill bill bill  
bell bell bell bell bell bell  
billing billing billing billing bill

Students are expected to practice the above words as movement drills. The speed in the first two lines should be from twenty to twenty-five words a minute. At this rate, form can be improved while movement is being developed. The word "billing" may be practiced at from twelve to fourteen a minute.

## LESSON 74—Drill 90

kkkkkk kkkkk kkkkk kkkkk  
kkkkkk kkkkk kkkkk kkkkk

Study the form before attempting the drill. Make ten sets of five each, or fifty small k's to the minute. Keep the letters down to the size of the copies. Count 1, 2, 3, for each letter with a slight check on the 2.

## LESSON 75—Drill 91

This writing is large enough. In studying size, students should make frequent comparisons. The practice speed should be, for the first word, twenty, and for the word "killing" twelve to the minute. See the following page.

hill hill hill hill hill hill hill  
hill hill hill hill hill hill hill  
hill hill hill hill hill hill hill  
hill hill hill hill hill hill hill

## LESSON 76

### TO RELIEVE MUSCULAR TENSION

It is often advantageous to go over the path of the letter, or exercise, with a dry pen. This method is especially helpful to a student whose muscles are hard, and who finds difficulty in overcoming the tendency to keep the muscles of the arm and body in a rigid condition. This plan has been suggested in former lessons, and we consider it of sufficient importance to receive emphasis here. Another plan which teachers find helpful to students who write

with strained muscles, is to place a weight on the paper, and write with the left arm hanging down. The tension of the right arm is relieved at once.

Still another plan to relieve this tension, so common among beginners, is to select some easy drill like o or m, and make it across the ruled lines with the eyes fixed upon some object at a distance on a level with them when the body is fairly erect.

### Drill 92

fffff fffff fffff fffff fffff  
fffff fffff fffff fffff fffff  
fffff fffff fffff fffff fffff

Small f is a little shorter below than above the base line, and is closed on the base line. A fair rate of practice speed is fourteen groups of five letters each, or seventy letters to the minute. Count 1-2, 3-4, 5-6, 7-8, 9-10, for each group.

**LESSON 77—Drill 93**

full full full full full full  
full full full full full full

Write several lines of the first word before changing to the second. Write twenty or more words in a minute.

**LESSON 78—Drill 94**

full full full full full full  
full full full full full full

Rate of practice speed, fourteen words to the minute. Good movement leads to good writing; good position leads to good movement. Watch the position; watch the movement.

**LESSON 79**

Let us emphasize the statement made in a preceding lesson that constant repetition is necessary in developing a good style of writing for business. Another thing for the student to bear in mind is the fact that the only way to learn to execute business writing is to practice business writing. Review as many lessons as time permits.

LESSON 80—Drill 95

O O O O O O O O O O  
D D D D D D D D D D  
Drumming Drumming Drumming

Compare the oval of capital D with capital O. Do not neglect to make a careful study of D, each part by itself, and the letter as a whole. Do not drag the hand over the paper, but keep it well up in front of the eyes, and drive it along firmly but lightly. It takes a little time, energy, and enthusiastic practise to make a good business penman, but it is encouraging to know that under the muscular movement plan there are no failures

when favorable conditions prevail. Practise capital D until you can make forty-five fairly good letters to the minute. Count 1-2-3 for each letter.

In writing the word "Drumming" do not lift the pen from the beginning stroke in small r to the ending stroke of small g. Regularity and continuity of motion are very essential. Keep the pen on the paper. The word should be practised at a rate of nine to a minute.

LESSON 81—Drill 96

T T T T T T T T T T

Do not make the stem of capital T too high; it should be but little more than two-thirds the entire height of the letter. Note particularly that the last part curves over the top of the main (first) part without

touching it. Time and hard work will be important factors in developing this letter. Be earnest, be faithful. The count is 1, 2, 3, and about forty letters should be made to the minute.

\*

## Drill 97

Thomas Thomas Thomas Thomas Thomas  
F F F F F F F F F F F F F F F F

You will see that this capital F is a copy of capital T, with the crossing added. The pen must be lifted twice to complete the letter. About forty letters should be made to the minute.

## LESSON 82—Drill 98

Q R S T M N Z D G V O Y Z

In eleven of the business capitals we have the small loop beginning. Turn it upside down and you will see that it is the inverted figure six. Most pupils find this style of starting capital letters somewhat difficult at first, but when mastered it becomes a favorite. It is of sufficient importance to be given considerable study and practice.

A careful study and comparison of these capitals will show that in Q, W, X and Z the main downward strokes are curved much more than in H, K, M and N, while compound curves are used in the main strokes of U, V and Y.

Practise the first part at the left of the line.

## LESSON 83—Drill 99

Q Q Q Q Q Q Q Q Q Q Q Q Q Q Q Q

Capital Q, as shown above, is the enlarged form of figure two preceded by a movement drill. Curve the main downward strokes liberally. Make the lower loop flat on the base line and drop the finishing curve below. Students should frequently compare their writing with the copies.

## Drill 100

The mind directs, the arm and hand perform; both mind and muscle must work in harmony. No matter how perfectly the muscles of the arm are trained, good letters cannot be made unless a good conception of form is *in the mind*. Capital Q should be made well at the rate of sixty to the minute, and the figure two faster. The count in each case is 1, 2, 3.

## Drill 101

In the style of writing here presented the loop of small *g* extends three spaces below the base line. The paper should be held in such a position that the downward strokes are pulled toward the center of the body, the paper being changed from time to time with the left hand to keep its position relatively the same. The motion should be purely muscular throughout, and the movement in making the loop particularly

## Drill 102

quick and elastic. Study the form closely and note the crossing of the loop with a left curve on the base. Pull the loops toward the center of the body and not toward the left elbow.

In groups of five connected letters a speed of sixty-five letters to the minute should be attained. A count of ten for each group of five will aid in regulating the movement.

By comparison it will be seen that q is a little shorter below the base than g; that the turn at the bottom is made to the right, instead of to the left; and that the lower part connects on the base line with the first. On account of the check at the connective point, fewer letters are made to the minute than of small g, but the movement should be quick.

## LESSON 84—Drill 103

See suggestions at the top of the following page.

The inverted small e preceding capital H in page sixty-nine will not only aid in developing the small loop beginning but will insure freedom of movement and lightness of stroke. Count 1, 2, 3, 4, for the drill and first part of capital H, and 1, 2, for the

last part. In making the last part, swing the hand to the same direction as for the beginning of capital O, but straighten the stroke from its center to its base. Let nothing escape you; observe closely every stroke, no matter how minute or unimportant it may appear.

### Drill 104



With an easy, swinging movement, make thirty-five or more capitals of the above form to the minute with a count of 1, 2-3, 4. The beginning loop may be made smaller than in the copy, but no larger in business writing. Capital K is a natural companion to Capital H. The beginning strokes in both letters are identical in size and shape.

### LESSON 85

#### Drill 105



Careful study of the last part of K will be very much to the advantage of every student. Study it with the first part covered with a piece of paper. Turn the copy upside down and study it in that position. Notice particularly that the loop grasps the first part a little above the center.

#### Drill 106



Thirty-five to forty to the minute will be a fair rate of speed. Compare your capitals frequently with the copy.

Are you studying the instructions? They tell you just how to succeed.

## LESSON 86—Drill 107

Humming Humming Humming

This is an excellent word to practice at this stage of the work. It is a good movement-developer. Give close attention to size, general appearance, and space between letters, and guard against irregular movement. Keep the hand well up in front of the eyes and drive the pen lightly. Write a half page of the copy and then make a careful study of your work. Try to write each line better than the preceding. Three words should be written to the line.

## LESSON 87—Drill 108

## A REVIEW

W W W W W W W W  
W W W W W W W W  
W W W W W W W W  
F F F F F F F F

Work faithfully on every letter. Repeat the forms over and over until decided improvement can be seen. Make frequent comparisons. Study length, breadth, curves, and connections closely. Rate of speed to the minute: F, forty; H, thirty-five; K, thirty-five; M, thirty-five; N, forty.

## LESSON 88—Drill 109

## A REVIEW

Rate of practice speed: Q, sixty; U, forty-five; V, fifty-five; W, forty to the minute.  
**Points to Observe**—Capital Q is the enlarged form of figure two. The last parts of U, V, and W are shorter than the other parts, and the strokes in U and V are exactly alike. In capital W, check the motion a little at the base line in the first main downward stroke, as this will

## LESSON 89

## Drill 110

Practice this compact oval as a beginning drill. Make it between two ruled lines, carry the pen lightly and see how many you can make in one row, with one dip of ink.

### Drill 111

l l l l l l l l  
h h h h h h h h  
t t t t t t t t

## REVIEW WORK

At this point it would be a good plan to review all the essential work of the preceding lessons. From one to two weeks should be spent in such practice.

## LESSON 90—Drill 112

Some teachers make the loop of *j* and *z* shorter below the base than small *y* and *g*, but we make no distinction. The *j* begins like a small *i* and ends with a loop. Small *z* should receive careful attention.

## LESSON 91

## SOMETHING MORE ABOUT SIZE

In these lessons is presented a style of writing that is easily and rapidly executed, and though large enough to be perfectly legible it is small enough for general use. Examine the writing of the best business penmen in the large mercantile centers and it will be seen that this is true.

It is a grave error to present for practice models larger than the pupils are expected to employ in their ordinary writing. And yet many professional penmen continue to present models not only two or three times larger than good business writing is expected to be, but forms that cannot possibly be executed at commercial speed.

## CAPITAL AND WORD PRACTICE AS MOVEMENT DRILLS

In the following copies the capital and word practice is intended to encourage free movement, continuity in execution, and better control of the writing muscles than has, perhaps, been gained. The plan is to repeat the capital until it can be made at the speed designated, and to follow with word practice. In the word drills the value of a continuous movement must not be lost sight of, and the pen should remain on the paper from the beginning to the ending of the small letters. In fact, all the copies should be treated as movement drills. Words ending in "ing" have been purposely selected and their value will not be questioned if they are rightly practiced.

## Drill 113

The rate of speed for capital A is from seventy-five to eighty-five to the minute and for the word "Alling," about fifteen to the minute.

## LESSON 92—Drill 114

Practice the word "Calling" at fifteen or more a minute, and "Chiming" at the same rate.

### LESSON 93

#### Drill 115

O O O O O O O O O O O O  
Oiling Oiling Oiling Oiling Oiling

### LESSON 94

#### Drill 116

L L L L L L L L L L L L  
Lanning Lanning Lanning Lanning

Open the lesson with a drill on capital O, making fully sixty to the minute, and write the word "Oiling" at the rate of fourteen to the minute. Watch position; watch movement.

Capital L, rightly practiced, is always an excellent movement drill. Questions you should be able to answer intelligently: Where and how does the beginning stroke start? How long is the upper loop, compared

with the length of the letter? Is the downward stroke a straight line or a curve? Is the lower loop round or flat, and what part rests on the base line? Is the final stroke finished on or below the base line?

Compare your work with the copy in reference to these questions. Practice speed, sixty letters to the minute. Write the word "Lanning", with a very light motion at a speed not less than twelve to the minute.

## LESSON 95—Drill 117

Do not overlook the proportions of capital M. It should fill a square. Practice speed for M, about forty to the minute, and of the word "Milling", fourteen words a minute; a higher rate of speed may be applied by some pupils.

## LESSON 96

**Special Notice**—Pupils who cannot use and apply the muscular movement fairly well, should return to the beginning lessons and review them, studying carefully all the instructions regarding position, penholding, and methods of developing movement.

Mullings Mullings Mullings Mullings

Capital N should be made at the rate of fifty-five a minute. Practice speed for "Nulling", fourteen or sixteen to the minute.

## LESSON 97—Drill 119

Banking Banking Banking Banking Banking.

Capital H should be made at the rate of thirty-five or forty a minute, and the word "Hauling" about fifteen to the minute.

## LESSON 98—Drill 120

Forty capital K's to the minute is a fair rate. Pupils should not lose sight of the fact that motion determines form. Take care of the motion and the forms of the letters will develop easily and naturally. A careful study of the movement as applied to capital K will be helpful. After making the first part of the letter, the hand (with the pen in the air) should swing below the base line, describing an oval and returning upward to the beginning point of the last part of the letter. Be sure to connect the parts with a loop, as shown in the copy. Don't forget the word practice; about twelve words to the minute is a fair rate of speed.

## LESSON 99—Drill 121

PPPPPP PPPPPP PPPPPP  
Puffing Puffing Puffing Puffing

Practise capital P at the rate of forty to fifty letters a minute; the word "Pulling," twelve words a minute. Some pupils will be able to write the word at higher speed and still do good work.

## LESSON 100

Be sure to fix in mind the image of the letter before attempting it. Study closely the proportions and the direction of every stroke. Make about forty capital R's to the minute, as given on the next page.

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Do not forget that your advancement depends upon movement, and that movement depends much upon position. The body should be self-supporting, with the feet resting squarely on the floor, and should not crowd against the desk; the right arm should be well out from the side; the right hand well in front of the eyes; and the paper twelve or fourteen inches from the eyes.

If the wrist or side of the hand rests on the paper, all motion coming

from the muscles of the arm will stop at the wrist and it will be an impossible possibility to use muscular movement. Watch the wrist and the side of the hand closely. Remember that the propelling power is above the elbow, in the upper arm and shoulder.

Write line after line of the word "Running" with a light, quick motion, and compare with the copy frequently. Twelve to fourteen words should be written to the minute.

### Drill 122

PPER PPER PPER PPER  
Running Running Running Run

### LESSON 101—Drill 123

SSSSSSSSSSSSSSSSSS  
Swelling Swelling Swelling Swelling

Turn to lesson fifty-four and practise and study capital S in accordance with the instructions. Enough time should be reserved to write at least one page of the word "Swelling."

### LESSON 102—Drill 124

Pupils who cannot make good loop letters should make a special study of lesson thirty-two.

\*

Q Q Q Q Q Q Q Q  
Gallling Gallling Gallling Gallling  
Gallling Gallling Gallling Gallling

### LESSON 103—Drill 125

As explained in a former lesson, capital Q is simply a large figure two. It is a good movement drill. Practice it as such. In all your word practice a special effort should be made to space the letters evenly. Study your written lines with that in mind.

### LESSON 104

Pupils should give particular attention to the appearance of their finished pages, making letters and words conform to spaces. The capitals should occupy only from two-thirds to three-fourths the distance between the ruled lines, assuming that they are about three-eighths of an inch apart. From fifteen to twenty capitals should be made to a line. If the forms are well made, a page of capitals written in accordance with these

suggestions will present a very pleasing appearance. See drill 126. The crossing of capital F at the top of the following page is above the center, and the final stroke at the crossing is small. In practice, write the full word every time the capital is made. Do not let your practice work approach scribbling. Do the very best you can, not part of the time, but all the time.

You aim before you shoot. You should study the instructions before you practice the drills.

## Drill 126

G G G G G G G G G G G G G G G G  
Gilling Gilling Gilling Gilling Gilling Gilling

## LESSON 105—Drill 127

for burning burning burning burning

Always start capital I with an upward stroke from below the base line. The upper part should be about one-half the width of the lower. The crossing of the beginning with the main downward stroke should be one space above the base line. Practise the detached capital as well as the word until there is an improvement in the movement and its application.

## LESSON 106—Drill 128

digging digging digging digging digging digging

Practise and compare, and then practise again. Capital J is twice as wide above as below the base, and the lower part is a little shorter than the upper part. Pupils who find the letter troublesome should review lessons forty-nine and fifty.

2

## LESSON 107—Drill 129

Write a page of capital E's and another page of the wordss

## LESSON 108—Drill 130

B/B/B/B/B B/B/B/B/B B/B/B/B/B  
Billing Billing Billing Billing Billing

Capital B was discussed at considerable length in lesson seventy-one, and students who have failed to master the letter should turn to that lesson for review.

## LESSON 109—Drill 131

Drilling Drilling Drilling Drilling

Make your letters no larger than the copies. Write line after line of the detached capitals before writing the word. Rate of speed for practice, fifty to fifty-five capitals and fourteen words in a minute.

## LESSON 110—Drill 132

T T T T T T T T T T T T T T  
Twilling Twilling Twilling Twilling

The first part of capital T should be no more than two-thirds the height of the entire letter. Give attention to the angular connection at the left. It resembles capital I. Carry the last part up and over the first part in a graceful curve. Practise the word as well as the detached capital.

## LESSON 111—Drill 133

W W W W W W W W W W W W W W  
Willing Willing Willing Willing Will

Capital W should be very closely studied. The tendency is to slant the last part too much, tipping it away from the first part. The upward stroke beginning the second part is a right curve, and the construction of the last part and the appearance of the entire letter are to a considerable extent dependent upon that line. In making the first part there should be a stop at the base line. This

will aid very much in the construction of the last part of the letter. The last line in the letter, it will be noticed, is shorter than the two center strokes. It is unlikely that students who fail to study its construction closely will learn to make a good capital W. The rate should be between forty and fifty letters to a minute. Do not neglect the word practice. Write about sixteen words to the minute.

## LESSON 112—Drill 134

The last part of capital U is shorter than the first part. Study the letter until you have a good mental picture of it. Make U at the rate of forty-five to a minute, and do not neglect the word practice.

★

V V V V V V V V V V V V  
Ulling Ulling Ulling Ulling Ulling

### LESSON 113—Drill 135

V V V V V V V V V V V V  
Lining Lining Lining Lining Lining

An otherwise good capital V will be spoiled if the finishing line is too long. Notice its length. Study and practice should go hand in hand. Do not neglect either.

### CAUTION TO TEACHERS AND PUPILS

The development of good business writing is dependent, first, upon proper clothing of the writing arm; second, upon a substantial desk or table of the right height; third, upon a good position at the desk; fourth, upon a relaxed condition of the writing muscles; fifth, upon the freedom of the wrist and the side of the hand from the paper; and sixth, upon concentration, determination, and constantly repeated effort.

Teachers who cannot maintain enthusiasm throughout the writing period, and who do not realize the necessity of constantly repeated cautions and admonitions, must never expect to secure flattering results. Teachers, see that your pupils are alert, watchful, and practicing under the most favorable conditions. Force upon the inner consciousness of every pupil the harmfulness of careless practice and the necessity for

making every stroke according to instructions and in the right direction. Pupils, do not vehemently assert that you are very anxious to become good penmen, and then abuse the opportunities within your reach. Learning to write well is not difficult to the earnest, careful, hard-working pupil; and with such, results almost immediately follow correct methods of practice.

Finger movement and muscular movement are antagonistic, and the student who makes an effort to use muscular movement in the writing class only, need not hope for success.

Home students, not having the advantage of the directing counsel of good teachers, should frequently review the beginning lessons. You can not fail if you follow the instructions.

## Drill 136

*I am spinning for a spin to rise in spinning  
I am spinning for a spin to rise in spinning*

Practice the above copy in sections. Repeat capital I until the form is good when made rapidly, follow with several lines of the word "am," and continue to practice each word in the copy until uniformity in spacing, height, and slant have been developed. Then write a page of the complete copy and criticise it.

As simple as it looks, there is material for several hours' practice in this copy.

## LESSON 114—Drill 137

*A. Collins owns the mill on the hill*

*A. Collins owns the mill on the hill*

The same method of practice should be followed in this drill as in the preceding one.

## LESSON 115—Drill 138

Begin this lesson with your usual movement drills.

*Specimens of my business penmanship*  
*Specimens of my business penmanship*

First practice drill one hundred and thirty-eight in sections, word by word. Follow with a full page of the completed copy, and do not neglect to criticise results. Height, spacing, and slant should receive special attention.

In the following lessons are given copies in line-writing from which pages should be written. It may be easy for some students who cannot maintain uniform excellence throughout a page to write one or two lines well. The object of your practice should be attractive work and commercial speed. To attain this end, study the appearance of the finished line and page from time to time, and always try to harmonize the writing with the space it occupies.

**LESSON 116—Drill 139**

*Always study drill before practicing.*

Practise this copy as given. Write each word over and over, until the motion used is almost automatic and a marked improvement is shown in the general appearance. Then write a few lines of the complete drill, and study the appearance.

**LESSON 117—Drill 140**

*Present to me a good, rapid movement.*

Do not rest a moment until you have filled one page with this copy; then judge the appearance as a whole. Do not write larger than the copy.

**LESSON 118—Drill 141**

*Do not fail to see and correct all errors.*

Make a few lines of capital D before writing the line. Do not lose sight of the fact that position at the desk has much to do with the development of writing. Position refers to feet, body, arms, wrist, fingers, pen, head, and paper. In preceding lessons enough has been said about these to make extended instructions here unnecessary.

**LESSON 119—Drill 142**

*Faithfully fulfill all promises. Final*

Uniformity may be hard to maintain in this copy. After writing a few lines pick out the faults and endeavor to correct them.

**LESSON 120—Drill 143**

*Good business writing is in demand.*

Solid pages are wanted; not haphazard writing.

**LESSON 121—Drill 144**

*Gold happiness more scarce than gold.*

Practice capital H as a movement drill a few minutes before writing the complete line.  
Maintain equal distances, not only between letters, but between the words.

**LESSON 122—Drill 145**

*Join letters with cane and judgment.*

**LESSON 123—Drill 146**

*Keep thinking, keep moving, keep sliding.*

**LESSON 124—Drill 147**

*Louis Lammie paid his account in full.*

LESSON 125—Drill 148

Mills and Milligan are good millers.

Drill 149

Nine months after date I promise to pay.

LESSON 126—Drill 150

One by one the sands are flowing. One.

Practise capital O as a movement drill for a few minutes and then do your best on the entire copy.

LESSON 127—Drill 151

Pull, push and practice penmanship.

LESSON 128—Drill 152

Dribbling and grasshopping are bad habits.

This drill is difficult enough to merit careful practise for a full writing period. It will be best first to practice capital Q as a movement drill.

## LESSON 129—Drill 153

Rolling muscles—movement is the best.

## LESSON 130—Drill 154

Summer—sunshine—follows spring.

## LESSON 131—Drill 155

Time and tide—wait for no man.

## LESSON 132—Drill 156

Important improvement in penmanship.

## LESSON 133—Drill 157

Union of interests brings union of minds.

**LESSON 134—Drill 158**

*Value your time as you value money.*

Do not neglect the movement drills, although they are not specially mentioned in every lesson.

**LESSON 135—Drill 159**

*William William was willing to watch.*

**LESSON 136—Drill 160**

*Perophon fixed historical events.*

Capital X is made with a figure six inverted, and a figure six right side up. Keep this in mind when making it.

**LESSON 137—Drill 161**

*Young man grasp your opportunity.*

**LESSON 138—Drill 162**

*Geo-wather gives best to pedestrians*

## LESSON 139—Drill 163

*Pay James C. Hobins on demand. \$4,175.623.*

## LESSON 140—Drill 164

*One E. G. Gilman Nine Hundred Dollars.  
One E. G. Gilman Nine Hundred Dollars.*

Work up to the complete copy by a systematic practice on the capitals and words separately.

## LESSON 141—Drill 165

*OPP OPP OPP OPP OPP OPP*

Many teachers of business writing find the practice of capital combinations very helpful in developing accuracy and freedom. This is an excellent part of the course in which to introduce such drills, but tangled and difficult combinations should be avoided.

## LESSON 142

## Drills 166 and 167

Practise the capital combinations several minutes before practising the small letters. A perfect mastery of the following combinations will help students in the work that follows. A few scattered lines will not meet the requirements. Write a full page.

\*

C. Loomis C. Loomis C. Loomis  
C. P. Collins C. P. Ryan C. P. Cunnels

LESSON 143—Drill 168

C.M.P. C.M.P. C.M.P. C.M.P. C.M.P.

Use uniform motion from beginning to end, and make about twenty-five to a minute.

C. M. Palmer C. M. Palmer C. M. Palmer

LESSON 144—Drill 169

H H

This affords a good drill and a good test of accuracy in applying movement. The last downward stroke in capital H is a left curve, is it not? Study the direction of the pen in making it, and then strike boldly. This will be a good drill to practise frequently at the beginning of a lesson.

Drill 170

P. H. Heller P. H. Heller P. H. Heller

Use your eyes, focus your mind upon your work, study and practise earnestly, and you will be pleased with the results.

**LESSON 145**

Movement drills for a few minutes and then the following:

**Drill 171***O.P. Daniels O.P. Daniels O.P. Daniels*

Practise the combination of capitals several times before making the small letters. Such repeated effort will be helpful.

**LESSON 146****Drill 172***E.G. Palmer C.P. Palmer J.P. Palmer*  
—

This is a specimen of  
the Palmer Method penmanship.  
It combines legibility, rapidity,  
ease and endurance.

This is not so much the amount of practice, as the kind of practice that counts.

This is the constant effort to acquire precision that leads to success in writing.

This is not so much the amount of practice, as the kind of practice that counts.

This is the constant effort to acquire precision that leads to success in writing.

This is not so much the amount of practice, as the kind of practice that counts.

This is the constant effort to acquire precision that leads to success in writing.

Dear Town, Gen:

The A. M. Palmer Co,

New York City.

Sentlemen:—I have completed the  
lessons in the Palmer Method of Bus-  
iness Writing, and herewith submit my  
examinations. I have tried to follow  
closely the printed instructions in the  
manual, and hope to obtain a final  
Certificate.

Awaiting your decision I am,

Sincerely,

Count	Number per Minute	Count	Number per Minute	Count	Number per Minute	Count	Number per Minute	Count	Number per Minute
1-2	75	1-2-3-4	35 to 40	1-2-3	45	1-2	1	1-2	12 groups of 5 or 60
1-2-3	40	1-2	50 to 55	1-2	55	1-2	14 groups of 5 or 70	1-2	10 groups of 5 or 50
1-2	70	1-2-3-4	30 to 35	1-2-3-4	40	1-2	13 groups of 5 or 65	1-2	18 groups of 5 or 90
1-2-3	45	1-2-3	40	1-2-3-4	35	1-2	14 groups of 5 or 70	1-2	17 groups of 5 or 85
1-2-3-4	40	1-2	70	1-2-3-4	35	1-2	10 groups of 5 or 50	1-2	20 groups of 5 or 100
1-2-3	40 to 50	1-2	40 to 50	1-2-3	40	1-2	14 groups of 5 or 70	1-2	12 groups of 4 or 48
1-2-3-4	40 to 50	1-2-3	60	1-2	50	1-2-3	10 groups of 5 or 50	1-2	12 groups of 5 or 60
1-2-3	35	1-2-3	40	1-2-3	14 groups of 5 or 80	1-2-3	25 groups of 5 or 125	1-2-3	18 groups of 5 or 90
1-2	45	1-2-3	40	1-2-3	16 groups of 5 or 80	1-2-3	12 groups of 4 or 48	1-2	14 groups of 5 or 70
1-2	60 to 70	1-2	13 groups of 5 or 65	1-2	18 groups of 5 or 90	1-2	18 groups of 5 or 90	1-2	14 groups of 5 or 70

PRACTICAL LETTERING

A B C D E F G H I J K L M N  
O P Q R S T U V W X Y Z &  
a b c d e f g h i j k l m n o p q r s t u v w x y z c

Where boldness is desirable and when speed is not required the above style of broad pen practical lettering will be found adaptable for addressing packages, simple engrossing, lettering titles on posters, etc. Engrossing is to be encouraged only after pupils have satisfactorily mastered a style of automatic muscular movement writing for general use and never at the expense of a good, easy, flowing, cursive style of handwriting. Practise one line of each letter presented in the above alphabet.

